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PHILHARMONIC SOCIETY.

At the Second Concert, which took place on the 5th ult., Schumann's Symphony in C formed a most attractive feature. Gradually as the music of this earnest and thoughtful composer has made its way in England, there can be no doubt that conductors can scarcely be charged with undue neglect of his compositions; for most of his Symphonies are now well known by those in the habit of attending the best Orchestral Concerts in the metropolis; and at the Crystal Palace, he has a champion who is not likely to desert him. The truth is that the manifold beauties of his works do not lie upon the surface; and the defects—which *do*—are therefore very apt to be seized upon and magnified, until repeated hearings justify us in the belief that the balance of good is excessive enough to compel us to suspend our judgment. At about this stage of progress we seem to have now arrived, with regard at least to his orchestral compositions; for the reception of his Symphony at this Philharmonic Concert was, although more enthusiastic than usual, just of that nature usually displayed towards a person who claims our hospitality through a letter of introduction, which we are bound in honour, rather than inclination, to respond to. The slow movement, however, with its winning theme, and beautiful orchestral treatment (including those exquisitely prolonged shakes for the violins), seemed to make its way to the hearts of all; and the finale, although somewhat diffuse, contains so much excellent writing throughout, that even the most impassive listener could not but acknowledge that Schumann has legitimately earned his right to a place in the world's esteem, if not in its affection. The other Symphony was Beethoven's, in F (No. 8), which was excellently played. Mendelssohn's Overture, *The Wedding of Camacho*, is somewhat trifling; and although scored with a brightness which proves that its composer, even at the early age of sixteen, when it was written, had obtained wonderful power over the orchestra, it scarcely produced any effect. Madame Schumann's performance of Mendelssohn's Concerto in G minor, was, as usual, remarkable for all those intellectual qualities which will always make her playing welcome. The last movement was scarcely taken so fast as we have occasionally heard it; and, in our opinion, the general effect was, therefore, materially improved. Little need be said of Madlle. Goetz, who made her *début* in Gluck's air, "Che farò." She has a tolerable voice, but at present has not fully acquired the art of using it. Miss Edith Wynne was highly successful in Mozart's Recitative, and Air, "Mi tradi;" and she also gave with much—but scarcely perhaps as much—effect, Schubert's Song, "Marguerite," accompanied on the pianoforte by Mr. W. G. Cousins. The third Concert, on the 19th ult., commenced with the two exquisite movements of Schumann's unfinished Symphony in B minor, which were listened to with the utmost interest, and applauded with earnestness by the majority of the audience. Herr Carl Reinecke's performance of Mozart's "Coronation Concerto," for the pianoforte, was remarkable for neatness of touch and due appreciation of the composer's intention; the slow movement, especially being given with the utmost feeling and truth of expression. The cadences, which we presume to have been his own, were dashed off with much power and brilliancy; and at the end of his performance he was most deservedly applauded. His overture to *King Manfred*, is an ambitious production, displaying much command over the resources of the orchestra, and a large amount of dramatic feeling. The other instrumental pieces were the *Andante* and *Rondo* from the Violoncello Concerto in D (Molière), admirably played by Signor Piatti, and Beethoven's Symphony in C minor, respecting which nothing need be said save that, under the excellent conductorship of Mr. Cousins, it was given to perfection. The vocalist was Madlle. Anna Regan, who sang the Cavatina, "Und ob die Wolke," (from *Der Freischütz*), and also gave, with charming grace and refinement, two "lieder," the first by Mozart and the second

by Schumann, both of which were accompanied by Mr. Cousins on the pianoforte, an innovation, by the way, which delicately as they were played, will scarcely please many of the old subscribers, who have grown to consider a full orchestral accompaniment indispensable in all the vocal music admitted into a Philharmonic programme.

GALLERY OF ILLUSTRATION.

THE new piece, called "No Cards," by Mr. W. S. Gilbert, has been decidedly successful. The plot is exceedingly slight; and the music (which should alone warrant us in devoting any space to the record of recent productions) is, perhaps, even slighter. Madlle. Rosa D'Erina, however, sings a pleasing little ballad, "Thady O'Flinn;" and Mr. Arthur Cecil, a *débütant*, evinced much ability both as an actor and a vocalist. More opportunity, however, for the display of his talent is given in the operatic farce, "Cox and Box," which, aided by the really comic music of Mr. Arthur Sullivan, is likely to become a decided favourite in this establishment. The excellent vein of humour so apparent in this little piece of extravagance, as well as in the more important *Contrabandista*, justifies us in the hope that Mr. Sullivan may give us, at no distant date, a real comic opera of native manufacture.

WE understand that it is proposed to perpetuate the memory of the late Mr. Charles Lucas, and the valuable services he rendered to the Royal Academy of Music, in his various offices of Principal, Conductor, Professor of Composition and Violoncello, by instituting a prize of a Gold Medal, to be given annually to the best student in composition at the Institution. No more graceful tribute could be devised in remembrance of so distinguished an artist; and we trust that the list of those who have already signified their intention of contributing to this testimonial will be largely increased as soon as the object of the promoters of the undertaking becomes extensively known.

THE Festival of the Sons of the Clergy, in which the united Choirs of St. Paul's, Westminster Abbey, the Chapel Royal St. James's, St. George's, Windsor, Eton College, &c., will assist, is fixed to take place on the 12th inst., at 3 o'clock, under the dome of St. Paul's Cathedral.

THE Southwark Musical Society gave a performance of Mendelssohn's Oratorio *St. Paul*, on the 8th ult., in the Memorial Church, Old Kent-road. The principal vocalists were Mrs. Sidney Smith, Miss Riseam. Mr. Wilbye Cooper, Mr. Chaplin Henry, and Mr. Hubbard. The band and chorus (conducted by Mr. Josias Wells) were complete in every department, and numbered over 150 performers. The execution of the Oratorio was in every respect highly satisfactory; the chorus, "Stone him to death," being worthy of especial praise.

No Choral Service was performed at the funeral of the late Mr. Charles Lucas, which took place at the Woking Cemetery on the 27th March; nor, indeed, was there any desire on the part of the relatives of the deceased to favour any ceremonial beyond that spontaneously called forth from the family connections of one who passes away universally respected and esteemed. But the Professors of an Institution in which so talented a musician had received his education, and in which he had afterwards occupied so conspicuous a position, could not resist the desire to pay the last tribute of affection to one with whom so large a number had been intimately associated for so many years; and the mourners who followed the remains of their brother artist to his final resting-place included the following Professors of the Royal Academy of Music: Professor Sterndale Bennett, Messrs. F. R. Cox, W. G. Cousins, J. B. Chatterton, W. Dorrell, H. Evers, Ferrari, W. H. Holmes, F. B. Jewson, G. A. Macfarren, W. Macfarren, H. C. Lunn, Piatti, Randegger, W. Watson, Waetzig, and F. Westlake.

Messrs. T. M. Mudie, Lamborn Cock, and some of the students of the Academy were also present. The Service was impressively read; and the words, though breathing throughout of consolation and hope, fell with deep sorrow upon the hearts of many old friends of the deceased who stood, on that bleak, cheerless, morning around his grave.

On the evening of Good Friday a very excellent performance of the *Messiah* was given by the North London Choral Association, in the Town Hall, Shoreditch. The principal vocalists were Miss S. Cole, Miss L. Riseam, Mr. Montem Smith, and Mr. T. Lawler, all of whom were highly effective in the solo music allotted to them. The choruses were given with the utmost precision and power; "For unto us a child is born," and the "Hallelujah" creating quite an enthusiasm with the audience, the former being repeated, by general desire. In "The trumpet shall sound" Mr. Lawler was most ably accompanied by Mr. Dearden, and both vocalist and instrumentalist were rewarded with the warmest applause. Every credit is due to Mr. Bassett (the choir-master) for the artistic manner in which he has trained the choir; the success of this performance being mainly owing to his unwearied exertions in the cause.

MR. T. H. Wright, the eminent harpist, whose praiseworthy efforts to promote a more extensive appreciation of his instrument have been attended with much success, lately gave a lecture at the Beethoven Rooms, the illustrations of which were ably rendered by Mr. Wright, assisted in the vocal department by Miss Harriette Lee, Miss Jessie Royd, and Miss Abbott.

ROSSINI'S *Messe Solennelle* will shortly be performed for the first time in this country by the principal vocalists, band and chorus of the Royal Italian Opera, Covent Garden.

THE honour of knighthood, which has been conferred upon Mr. Costa during the past month, may be accepted as the only mark of distinction which the Sovereign has the power of bestowing upon a musician who has raised himself to eminence in this country. With the public his title has long since been legitimately earned and granted; and we need scarcely say, therefore, that this Royal proof of favour has created a widely-spread feeling of satisfaction, which has been most enthusiastically expressed wherever an opportunity occurred of greeting Sir Michael Costa on his appearance in the orchestra.

WE understand that the members of the Choir of the Cathedral Church of Armagh have framed a petition to the House of Commons praying that under the provisions of the "New Irish Church Bill," they may be placed on the same footing as Stipendiary Curates, and Clerks of Parish Churches, to whom it is proposed that annuities equal in amount to their yearly incomes, shall be granted during life, as compensation. It appears that those who joined the Choir, entered upon the duties of their office in the full expectation that, unless removed for misconduct, they would be retained as long as they were competent to sing; and when disabled from so doing by old age, that they would receive superannuation allowances out of the funds of the Corporation of Vicars Choral of Armagh. As the Bill, in its present state, would destroy this Corporation, it certainly does appear a monstrous act of injustice that the members of the Choir should not be permanently provided for; and we sincerely trust that their very just demands may be at once acceded to.

THE West London Sacred Choral Society during the past three months has held the third, fourth, and fifth of the present series of Public Rehearsals, the works performed including Mozart's *Twelfth Mass*, Mendelssohn's *St. Paul*, Handel's *Samson*, &c. The principal vocalists were Mrs. Burgess, Miss Pond, Miss L'Evesque, Miss A. Byron, Messrs. Stanley, Crutwell, Bishop, and Owen. The band and chorus numbered about 80 performers, under the able direction of Mr. H. C. Freeman.

MR. Brinley Richards's letter respecting the neglect of the "Triple-stringed harp," which we alluded to in our Cheltenham news last month, has attracted much attention. Several communications have appeared on the subject in various newspapers; and we have every hope that an instrument which, as Mr. Richards says, "may lay claim to an ancestry as old as our hills" may be rescued from oblivion, and again assert its right to be heard in the music of the land of its birth.

THE name of Novello is so well known in the world of music that the public may learn with surprise how excellent an oil painting of the late Richard Cobden has been executed by Miss Emma Novello, the features of the well known apostle of free trade having been transferred to canvas with surprising fidelity. The portrait is now on view at the Picture Gallery in the Crystal Palace.

A TESTIMONIAL, consisting of a finely designed "Canterbury What not," has been presented by the late Choir of the Chapel attached to the Victoria Park Hospital for diseases of the Chest, to William Harvey, Esq., its former Choirmaster; a beautifully illuminated Address accompanying the present. The Rev. F. H. Kettle, late Chaplain to the Hospital, Messrs. Brooks, Webb, Robinson, and others addressed the numerous assemblage of friends present on the occasion, with reference to the valuable services rendered by Mr. Harvey during the two years of the Choir's career; the success of which, as regarded the large amount of attendants at the services in the Chapel, and the contributions to the funds of the Hospital, was set forth by several quotations from the press. A number of pieces of sacred music, including Anthems from the Novello Editions, were sung on the occasion.

THE sixteenth season at the Crystal Palace commences on Saturday, the 1st. inst., with a Grand Musical Festival in honour of Rossini. The Orchestra will be on a gigantic scale. It will consist of upwards of 3,000 carefully selected performers, including the Orchestras of the Crystal Palace Company and the Sacred Harmonic Society, the chorus of the London contingent of the Handel Festival Choir, and numerous other amateurs and professionals of the first rank. The programme will include the Overtures to *Semiramide*, *La Gazza Ladra*, and *William Tell*. The *Stabat Mater* will form part of the selection, which will include the Prayer from *Moses in Egypt* and the great scene of the Blessing of the Banners, from the *Siege of Corinth*. By special request, the Choral March in *Naaman* will be introduced into the programme; and the performance will be conducted by Sir Michael Costa, who was the intimate friend of the great *maestro* in whose honour the performance will be given. A Series of Eight Grand Summer Concerts, in the Handel Orchestra, conducted by Mr. Manns, will be given on Saturdays in May, June, and July, for which the most eminent artists will be engaged. The now celebrated "Crystal Palace Band" will be considerably reinforced by the best instrumentalists; and the vocal music will be interspersed with first-class instrumental and choral works suitable for the large orchestra employed. Another great and novel attraction is the announcement of Operas to be performed on the complete and most commodious stage which was last year erected in the Concert Hall. These will be played in English, supported by thoroughly efficient companies; and will be under the management of Mr. George Perren, Mr. Manns conducting. *The Bohemian Girl*, *Lurline*, and other popular Operas will be produced, the series commencing at the termination of the Whitsuntide Amusements.

THE following notice of the first performance of Dr. Hiles's Cantata, *Fayre Pastorel*, at Manchester, is from a competent local correspondent:—MANCHESTER CONCERT HALL. Dr. Hiles's Cantata, *Fayre Pastorel*, was given at the above hall on the evening of the 8th ult., in aid of the funds of the Children's Hospital. The numerous and efficient choir was composed mainly of

members of musical societies conducted by Dr. Hiles at Manchester, Knutsford, Warrington, &c., assisted by amateurs from other places. The Cantata had not previously been given in Manchester, and considerable interest was on this account exhibited in the performance. There are several principal characters in the libretto, written by Leyland Leigh, each of which in turn has some interesting music allotted to it. The work opens with an instrumental introduction, which is very skilfully treated, and bespeaks the attention of the hearer for the very pleasing chorus of shepherds which follows; at the end of which a choral effect of a very bold character occurs to the words "Bow we all the ready knee." A canzonet, "Oh, sing ye birds," containing some of the most graceful writing in the Cantata, follows; and after another short air, a madrigal is sung. This feature of the work suffered by the indistinctness with which the words were sung, attributable probably to the tendency of amateurs to hurry the tempo of unfamiliar music. A recitative introduces perhaps the most effective air of the work, "Far from the noise of camp," an inspiring martial conception which ought to become popular. This precedes a charmingly delicate chorus sung *pianissimo* "Home we hie," written with a florid *staccato* accompaniment, excellently in keeping with the general idea. The second part of the Cantata opens with a dance of Wood Nymphs, on which is engrafted a pleasing chorus "Hark, through the conscious air," after which the next noticeable feature is a *duo* for tenor and baritone, "Yet sing once more," written throughout on a graceful and flowing *motivo*. The succeeding number of the Cantata (No. 12) contains perhaps the most dramatic writing to be found in the work, the solo part of which, in spite of its difficulty, was creditably sung by the gentleman to whom it was entrusted; and the concluding chorus, "Now cursed" was splendidly given. Another pleasing air, "Flow, bitter tears," brings the second part of the work to a close. The third part is short, and consists mainly of a dramatic *scena*, in the course of which a difficult chorus, "Now seize, now slay," arrests the attention, and the whole work is concluded by a chorus founded on the first *motivo* of the opening introduction. Perhaps the least interesting portions of the Cantata are the recitatives, which somewhat lack variety of character. On the whole, however, the work was received with evident marks of pleasure by an audience of a decidedly critical character. The accompaniments were given by six performers on three grand pianofortes, assisted occasionally by a harmonium. This unusual combination proved, in the absence of an orchestra, a very fair substitute; and the pianists, four ladies and two gentlemen, kept together remarkably well. Had the solos been entrusted to one accompanist, instead of being played by two on one pianoforte, the effect would have been improved. An unanimous call for the composer was made at the end of the Cantata. As the names of the soloists did not appear in the programme, we presume that the whole of them were amateurs who gave their services in aid of the excellent charity for whose benefit the Concert was given.

AN entertainment was given at the Lecture Hall, Rhodeswell Road, Stepney, on Thursday evening, the 15th ult., on behalf of the widow and family of the late Secretary to the Limehouse Philanthropic Society. The vocal portion was entrusted to Miss Janet Haydon, Mr. Walter Heath, Mr. F. A. Bridge, and Mr. T. Ainsworth. Pianoforte, Mr. G. A. Harrison. The band was under the direction of Mr. G. Tucker. There were also some effective dramatic recitals. The performance gave great satisfaction to a very numerous audience. Mr. C. O. Bircham kindly officiated as director.

ON Monday Evening, the 19th ult., a Concert was given in Burdett Hall, Limehouse, on behalf of Mr. W. Laishley, who is about to leave England for America. There was an attractive programme, which was exceedingly well rendered. The vocalists were Miss Fanny Roberts, Miss M. P. Harding, Miss Blanche Owen, Mr. H.

Thomas, Mr. Duval, Mr. G. Saunders, Mr. H. Graves, Mr. Laishley, Mr. G. Vigay, Mr. F. A. Bridge, and the Lyric Glee Union. Miss E. Stirling, Miss Lucy Thomas, and Mr. H. Bond, were the accompanists, and the concert was under the direction of Mr. F. A. Bridge.

A very excellent Concert was given at the City of London College, by the Choir of that Institution, on the 8th ult. The programme consisted of Dr. Bennett's Cantata, the *May Queen*, and a selection of songs and part-songs. The performance was thoroughly satisfactory, the choir giving unmistakable evidence of the care bestowed upon it by its indefatigable conductor, Mr. Constantine. Miss Robertson and Mr. Beale, (two promising pupils of Mr. Constantine), made their first appearance, and sang several vocal solos with much effect. Miss Robertson has an extremely pleasing soprano voice, and sings with taste and expression; Mr. Beale has a good baritone voice, and gave the music allotted to him with care and judgment. Mr. Evans, who sang the tenor music, was suffering from so severe a cold as to render him incapable of doing himself justice. Mr. Constantine, jun. ably presided at the pianoforte.

THE New Polyhymnial Choir, Britannia Fields Chapel, Packington Street Islington, held its Annual Entertainment a few evenings since, which was attended by a large number of friends, specially invited for the occasion. After a few remarks by the Hon. Sec., a pianoforte, accompanied by an illuminated address, was presented to Mr. William Robinson, the conductor of the choir, by the members, as an expression of the esteem in which he is held by them, and of their appreciation of the able manner in which he has fulfilled the duties of his office.

ON Tuesday, the 13th ult., a Concert was given at the Myddelton Hall, Islington, in aid of the funds of the Great Northern Hospital. The following artists kindly gave their valuable services: M^{me}. Boddapayne, Miss Susan Pyne, M^{me}. Weiss, Miss Danielson, Miss Mabel Brent, Mr. Lewis Thomas, Mr. Frank Crellin, and the English Glee Union, under the direction of Mr. J. Rudkin, R.A.M. The instrumental music was rendered by the band of the South London Harmonic Society, numbering nearly thirty performers, conducted by Mr. W. Williams. Several overtures, and selections from the best masters, were admirably given. The entire arrangements were under the direction of the promoter of the concert, Mr. W. Percy-Bourne. Mr. Sidney Naylor presided at the pianoforte.

On the 19th ult., an amateur Concert was given by the choir of St. Stephen's, South Lambeth, in the Dorset Street Schoolroom. The opening pianoforte duet (*Faust*) was admirably performed by Miss Allistone and Mr. Phillips, organist. Several part-songs were given by the choir with much effect; and solos were successfully sung by Miss Phillips, Miss Parkin, Miss Folkard, Mr. Harpourt, Mr. Bolton, &c. Miss Woodward's rendering of Thalberg's "Home, sweet home," (pianoforte), was greatly admired. In moving a vote of thanks to the choir, the Vicar (Rev. J. H. Titcomb) testified his pleasure at being able to state that the St. Stephen's Choir, unlike too many others, had always listened to his reasonable requests with attention. The vote of thanks, seconded by Mr. Shaw, was responded to by Mr. Phillips.

M. GUSTAVE DORÉ's painting of Rossini, taken after death, his head reclining upon a pillow, and a crucifix placed upon his breast, is one of those sympathetic creations which only a loving brother in art could have produced. Before these lines reach our readers, the exhibition of M. Doré's works, which contains this new treasure, will be open to the public; and we have little doubt that the thousands who will gaze upon the features of the great composer, as he lies in the calm majesty of death, will agree with us that the poetry with which the artist has invested the subject far transcends that which